

INSIDE: CANADIAN GOVERNMENT DOES NOT WANT EVERYONE'S SEX — SEE PAGE 10

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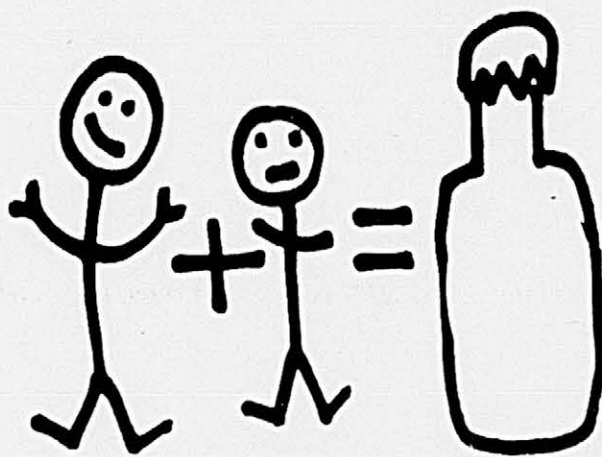
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EVENTS

Philosophical Fragments, the undergraduate journal of the Philosophy Students Association is looking for submissions for this year's publication. For information, call Martha at 846-2577. Submission deadline: February 18.

The Spanish and Latin American Students' Association is holding a dance workshop on Friday January 14th at 7:30 PM in Shatner 107-108. If you ever wanted to know how to Salsa or Merengue, here's your chance! Everyone welcome!

The Mature Reentry Students Association of McGill is holding elections for a new executive committee on Tuesday January 18 at 12 PM in 3483 Peel room 23. For more information call 484-0301.

The Caribbean Students' Society of McGill is holding a general meeting on Friday January 14 in Union Building 425-426 at 6:30 PM. Movies after! All are Welcome.

The SSMU Transit Network, McGill's unique carpool system is now receiving driver/passenger schedules for free indoor on campus parking and convenient inexpensive rides to and from school in your own neighbourhood. How? Call 398-2902 now to reserve your spot for february 1994.

Management Undergraduate Society elections take place on Thursday, February 10 in Bronfman Lobby. If you want to improve your faculty as president, VP External, VP Internal, VP Academic, VP Finance or Management Rep. to SSMU council, call Howard Martcowitz at 398-2902 before the January 31 deadline.

Dracaena is looking for poetry, drawing, reviews, photographs for our February issue. Please send no later than January 20th. The theme for February is compassion. Returns only with SASE. Look for January's issue this week. Dracaena Magazine, P.O. Box 496 Westmount Que. H3Z-2T6.

Can we end violence against women? Come to the next International Socialists Meeting. Concordia University, Hall Building, room H771 on Wednesday January 19th at 7:30 PM.

Demonstration at the Mexican consulate (2000 Mansfield, corner Maisonneuve) in solidarity with the indigenous peoples of Mexico and in protest of the Salinas government's torture and killing of the insurgents in the state of Chiapas. 12 noon, Friday January 14th. For more information call 844-3340.

Meeting for Food not Bombs, Saturday 4PM at Librairie Alternative (2035 St. Laurent). FNB collects and provides free vegetarian food to hungry people. Newcomers are welcome! For information: 843-4528.

The McGill Players' Theatre

presents The Goddess is a Shopping Bag Lady on January 11-15 and 18-22 (Saturday January 15 women only performance). Prices \$5 students, \$10 regular. Information/reservation: 398-6813.

Walksafe general meeting on Thursday January 13th in Leacock 132 at 7PM. Mandatory for all new and returning volunteers.

The Co-ed Medical Fraternity presents "Medical Admissions Night" with guest speaker Dr. N. Mitchell, McGill Dean of Medical Admissions. 5:30PM in Leacock 132. All welcome.

Shakti will be holding its first meeting of the year on Friday January 14th at 4PM in the Women's Union 423 Shatner. All women of colour Welcome! An open forum will be held next week. Stay tuned.

McGill Christian Fellowship large group worship meeting of this year! 7:00 Friday at Dio (corner of Milton and University). Everyone welcome! Call Tien for info: 284-7645.

Need help or info? The NDG Info-Depot is open Tuesdays and Thursdays 1:00-4:00, 483-5346. Info on landlord-tenant rights, applying for Welfare, job training, recreational and social activities, and more. Also launching its third "Holiday For All" food drive. Please call 483-4680 to make a monetary or food donation.

The McGill Association of International Students (MAIS) presents the International Students Reception: Orientation Discussion for New and Old Students. Thursday, January 6, 4-7pm Newman Centre, 3484 Peel.

The D. O. Hebb Lecture Series presents Allan Basbaum: "Is there a common spinal cord 'memory' of pain, opioid tolerance and withdrawal?" Friday, Jan 21, 3-4pm, Stewart Biological Building, Room S1/3.

The Pigeon Hill Bruideen Peacemaking Centre presents a residential workshop in Pigeon Hill, a small town one hour south of Montréal. Come share with others who want to usher in the new year with meaning, some time for personal reflection, group sharing and celebration. For more information call Ananda, Brad or Rosemary at 248-2524, 272-9582 or 274-3961.

Rally for Clayoquot, Parliament Hill, Ottawa on January 17 at noon. If you want transportation or can offer it, call 845-4092.

Cheb Nacer Dino, Raï Music (Algeria). Bistroté, St. Laurent and Marie-Anne. Friday 13 and Saturday 14 night.

The African Students' Association will be holding a GA on Wednesday January 19 at 2:30 in room 107. Attendance will be appreciated!

Coming to terms with history

American filmmaker Haile Gerima de-romanticizes slavery

BY MENASSE ZAUDOU

Independent filmmaker Haile Gerima, a professor at Howard University, witnessed the realization of a dream and the result of a long time dedication when his latest film *Sankofa* opened two weeks ago. He has, in fact, been studying "the landscape of slavery" for over two decades, by trying to reconstruct what happened during those years. *Sankofa* deals with the "African Holocaust", Gerima's own personal view of slavery.

According to Gerima, *Sankofa* is "a word and symbol meaning the return to the roots, and recovering what one has lost and moving on." In preparation for his latest release, Gerima travelled to the roots of slavery—to the slave trading fortresses in Ghana, then to Louisiana to search the caves where runaway slaves established their own communities.

The film is set on a sugar cane plantation, at a time when the Catholic church was dominant. The dialogue was taken directly from news clippings describing the 1971 uprising in the Attica prison.

"You know, there is a plantation aspect to the way people are kept in prison. [It's] the rising up, the sudden outburst of oppressed people at that moment when society is caught unprepared", said Gerima.

Born in the northern region of Gondar, Ethiopia, where poetry and storytelling are part of the culture, Gerima gained inspiration from travelling around Ethiopia with his father, an artist, writer and producer. Gerima came to the US 25 years ago without any real interest in a career in cinema. He only "accidentally discovered the power of film" while he was a student at University of California, Los Angeles.

Since lecturing as a professor at Howard University, Gerima has made powerful films, including *Bush Mama*, about life in South Central Los Angeles in the 70's and *Ashes and Embers*, about a Vietnam veteran's rehabilitation in his community.

Art, as conceived by independent filmmaker Haile Gerima, must come from a personal experience of one's own culture. 'Hollywood-ized' cinema rarely seeks to personalize a culture's individual experience.

"All good art must come from a personal place. The most important thing for a filmmaker is the artist's own personal vision of who he is," said Marc Dyson, when asked what he learned from Haile Gerima, his role model. Dyson is a student at Howard



University in Washington DC, and president of the university's film organization.

Gerima's works are being

screened at the Museum of African Art in DC which honours him as "one of the most original contemporary black independ-

ent filmmakers".

The Ghanaian government helped fund the film "out of a commitment to pan-Africanism,

"You know, nobody cries for black people. We cry for everyone one else."
— filmmaker Haile Gerima

and not out of any lucrative desire.

He has attempted to create a film which does not subject the viewer to the "romanticism of the *Roots* type", but which deals directly with slavery to promote an effective reconciliation with the painful past. In an interview with the *Times*, Gerima stated that "African-Americans of the Diaspora have never dealt with the issue of slavery" appropriately.

"For all people who feel it's their history, they can claim it and heal themselves with it," said Gerima in reference to *Sankofa*.

"You know, nobody cries for black people. We cry for everyone one else. But the problem is, we don't mourn collectively. And if you don't do that, it's a contained toxic personality that you take with you. And to me, everything that is happening to this generation, every killing, for me, I attribute it to the dislocation of Africans".

Hiphop: culture of resistance

BY JOY MOOBERRY

NEW YORK (NLNS) — Amidst the swelling crossover controversy and a rising chorus of youth chanting "no sellout," African-American youth culture in its current incarnation as hiphop has mounted a successful assault on the imagination and expendable income of American youth.

Rap dominates our air waves, music charts, and dance floors. And the language, symbols and sensibility that constitute hiphop when fused with an uncompromising rhythm and dissident rhyme, now permeate our popular culture. Rap's influence on popular music has ignited a transformation of American youth culture.

Although little understood, the appeal that hiphop as an expression of a Black, predominantly urban, experience has for young Americans of diverse ethnic backgrounds is obvious. Hiphop has emerged from the streets as a contemporary manifestation of our African American cultural heritage of resistance to oppression and the use of oral tradition to voice our dissent.

It has become widely accessible not only as a musical commodity, but culturally as an integral, and perhaps the most dissident, voice of American youth.

What hiphop has done, and what must be done more broadly, is take advantage of

the wealth of resources we have available in the mechanisms of resistance and dissident traditions of culture. Through resistance to centuries of racism, sexism, and socio-economic exploitation we have become practiced in the art of dissent.

And dissent is an art — one whose masters (in the sense of great practitioners) should not only be revered, but their tech-

unique relationship to the dominant American society.

The narratives of runaway slaves, the speeches and writings of Frederick Douglass and W.E.B. Du Bois, the voice of Billie Holiday, and the life of Malcolm X reflect a longstanding tradition of resistance to and an indictment of American exploitation and social hypocrisy. Rap, true to this tradition, has man-

To dismiss hiphop's influence as merely a transient fad is to fail to recognize the significance of the historical dialogue that rap engages.

niques practiced and improved upon. Imagine if hiphop could perpetuate our heritage of African American dissent in the tradition of Sojourner Truth, Langston Hughes and George Jackson, without the legacy of sexism that, although not confined to Black culture, clearly continues to exist within it.

To dismiss hiphop's influence as merely a transient fad is to fail to recognize the significance of the historical dialogue that rap engages. This dismissal negates the importance of the African American voice in shaping America culturally, socially and ethically. Historically, our culture and struggle as African Americans has positioned us in a

aged to put much of America's legal, social and economic policies on trial.

We have today, through the struggles for desegregation and multiculturalism, greater access to cultures whose continued existence attests to the strength of their traditions. In the classroom, the workplace, and the struggle for equality, multiculturalism ideally allows us not simply to be exposed to other cultures, but to draw upon their strengths.

The building of a truly multicultural youth culture of resistance would require not only an understanding of the connectedness of the struggles of Chicanos, African Americans,

Native Americans, Asian Americans and the poor regardless of race, sex, and gender.

It allows us to draw upon the resources of their resistance traditions to augment our strength. Hiphop illustrates the value and contemporary applicability of our resistance heritage—for the struggles of Chicanos, Asians, Blacks, poor, and other marginalized groups in society have shaped our experience and identity as Americans and, as such, are an integral part of our National heritage.

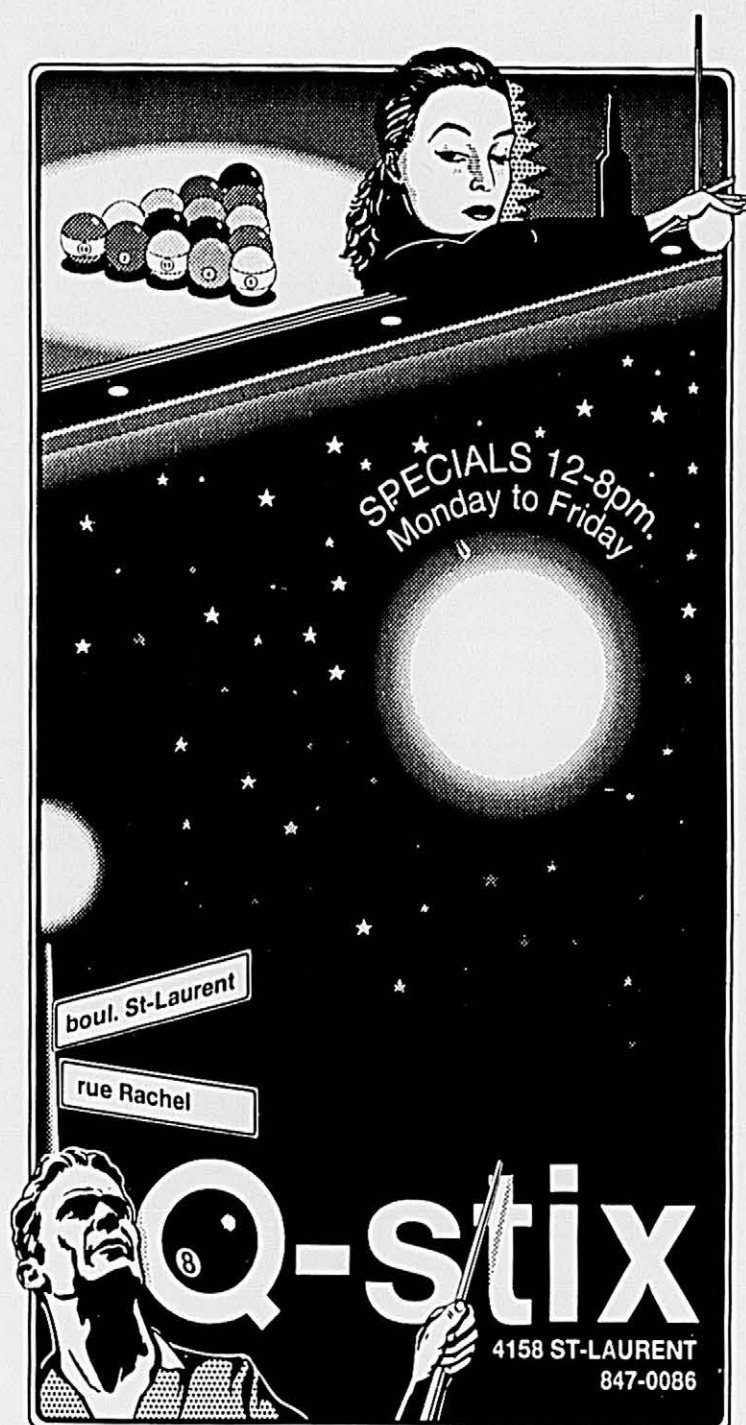
Rap further demonstrates the effectiveness of oral tradition as a mechanism of resistance. Oral tradition, not unique to African American culture, is well-suited to the tasks of disseminating information, voicing the demands, concerns, and desires of its community, and creating a sense of solidarity through representations of shared experience and the creation of cultural icons, both fictional and historical, necessary for the building of a broad-based culture of resistance.

I'm not suggesting that the solution to the obstacles confronting the attempt to build abroad based youth culture of resistance will dissolve under the weight of our old school kicks. But hiphop as one of the most potent forces in our youth culture demonstrates the potential of drawing upon our resistance heritage to create a more inclusive and subsequently stronger dissident culture.

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The call to groove

Geoulah climbs into your mind

concert review
Geoulah at Grand Café

BY JEANNA STEELE

EMERGING FROM the darkness of a small club comes a soulful call from a band called Geoulah.

Meaning redemption in Hebrew, Geoulah draws the listener into a spirited jazz filled groove. Here body and spirit unite, lifted in dance from their stationary realm.

Their lyrics are a call to truth as leader and composer Maimon Chocron sings "I want to talk to your conscious/I don't want to talk to your ego - No."

Chocron embodies a passion-

ate and honest communion with his music. With eyes closed and mouth open he sinks into the stream of funk rising from the instruments, bodies, smells and sounds that surround him.

Influences cited by Chocron range from John Lennon to Stevie Wonder. "All the good ones" he half jokingly remarked.

Geoulah's eclectic sound comes across with traces of Bob Marley in the vocals to elements of Jimi Hendrix and Bob Dylan in their guitar licks to UB40 in their

rhyming scheme. (Although world's better than the popular UB).

Lead guitarist Bruno Rouyere incorporates a twang into the jazz rock raggae fusion hinting, but never fully incorporating country-western. Geoulah's ability to span the wide range of musical genres is what gives them their edge. They cannot be slotted into any one category.

This fusion is not surprising considering the variety of backgrounds held by the band's members. Chocron and his half brother, saxist Yehoudah Perez are from Morocco. Bassist Trevor Lawrence is Jamaican and drummer Paul Jankowski, keyboardist Michele Renaud, lead guitar Rouyere and tenor saxophonist Andre Desilets are Quebecois.

Since 1989 Geoulah has been drawing on an assortment of musical flavours from around the world. The result is a rich assortment of musical entrees.

While there is no direct religious message Geoulah is a spiritually universalist mixture of ideas and sounds. While "waiting on your doorstep seems like a love song to a woman it is really about proclaiming love to God.

Geoulah makes your spirit smile and want to kick it out in a dance groove.

After performing in the U.S. at universities such as Syracuse and Ithaca and at various venues in Canada, Geoulah will be giving their last performance at Grand Café tonight.

If you're too busy picking your toe jam to make it tonight at 9 pm you can catch them in late January or February at Club Soda or Café Campus. It's \$7 at the door and \$5 with an invitation.

Their latest album *Clear Clear Nights* is available at Cheap Thrills.

Lebanese music at Ballatou



Simon Khoury

THE THIRD ANNUAL Maghreb Music Festival began on Tuesday with a Lebanese group called *Light of the Middle East*.

The seven-piece group performs the classical music of Lebanon and Syria and are accompanied by a traditional dancer.

concert review
Light of the Middle East at Ballatou

BY JULIE CRYSLER

While concert organizers boasted about the heat and sensuousness of the music, the musicians complained about the chilly temperature of the nearly empty club. At one point, the violinist and orchestra leader was forced to borrow a jacket from the club owner.

Lead singer Simon Khoury admitted that his heart wasn't really in it, insisting that his group usually draws a larger crowd. *Light of the Middle East* has played in nightclubs in Lebanon and Jordan where this music is very popular.

They also play each Friday and Saturday at Ville St. Laurent's

La Tente where they have a regular following.

Because of the miniscule audience, the group decided to cut their set short. This was unfortunate because *Light of the Middle East* is comprised of excellent musicians and perform music that, given a chance, could be enjoyed by a wide audience.

The Maghreb Music Festival continues for the next two Tuesdays and Wednesdays at Club Ballatou (4372 St. Laurent). Next week the featured group is Rachid, a Moroccan group. The following week Cheb Nacer Dino will perform Algerian "rai". Showtime is 10pm and tickets are \$5.

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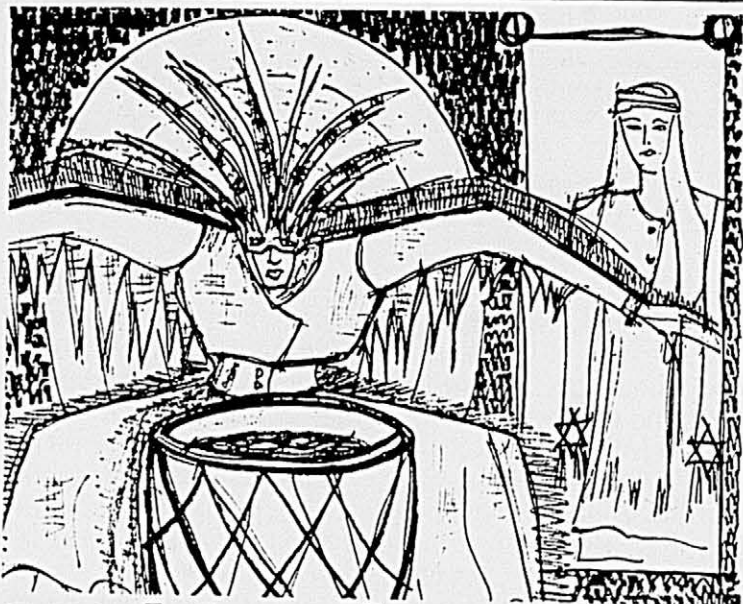


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Making herstory

Sky's piece speaks about the "ordinary" womyn

theatre review

The Goddess is a Shopping Bag Lady • Player's Theatre

BY MINELLE D'SOUZA

Playwright Fritzraven Sky would like to be known as a "loud, pushy, Jewish dyke," or so she says in her one-woman show "The goddess is a shopping bag lady."

Premiering January 11 to a 'womyn only' audience, this show is a personal and historical exposition that manages to connect womyn's issues with womyn of all backgrounds.

As the title suggests, this play is about *real* womyn, unsung womyn, and those untiring womyn that inspire others everywhere.

Sky beautifully narrates this her-story with a combination of monologue, danse, music, and singing.

A professional post-modern dancer Sky makes full use of the stage by using her body as a narrative device. She is also multilingual, and uses her native tongue Yiddish to sing a song that will make your heart ache for the woman she sings of.

Drawing largely from her Jewish ancestry, Sky retells the stories of such biblical womyn as Lilith, Judith, Eve, and Miriam. But as she looks into her cauldron, (like the illustration for the play suggests), she finds that something — the emancipation of all womyn — is missing in the taste of this symbolic brew.

"...We are waiting for a feminine presence" she says, "...we are waiting to hear the truth."

Finally, Lilith's and Miriam's story, are interspersed with the voices of all womyn who have existed in the margins—battered womyn, poor womyn, womyn of colour— all womyn.

Sky also reinvests time and recognition for the Jewish womyn of World War II who fought for their rights despite their circumstances. She brings to light the persistence and courage of the womyn in the Warsaw Womyn's Revolt.

But Sky's reference to these

personal heroines is not alienating for the non-Jewish womyn in the audience. Instead, it makes one think of all the "shopping bag ladies" in our lives who have fought for the freedom of our being.

Sky's play is about triumph and liberation for all womyn. She mixes pain and ugliness with humour and truth. For example, she tells the story of one womyn who, after being constantly battered by her husband, one night carefully stitches his bedclothes to the bed that he sleeps on, and then takes a hammer and reciprocates his treatment of her.

The woman then goes on to start the "Ladies' Home Sewing and Terror Company." This, Sky says, is an example of one womyn responding with courage to the fact of violence against womyn.

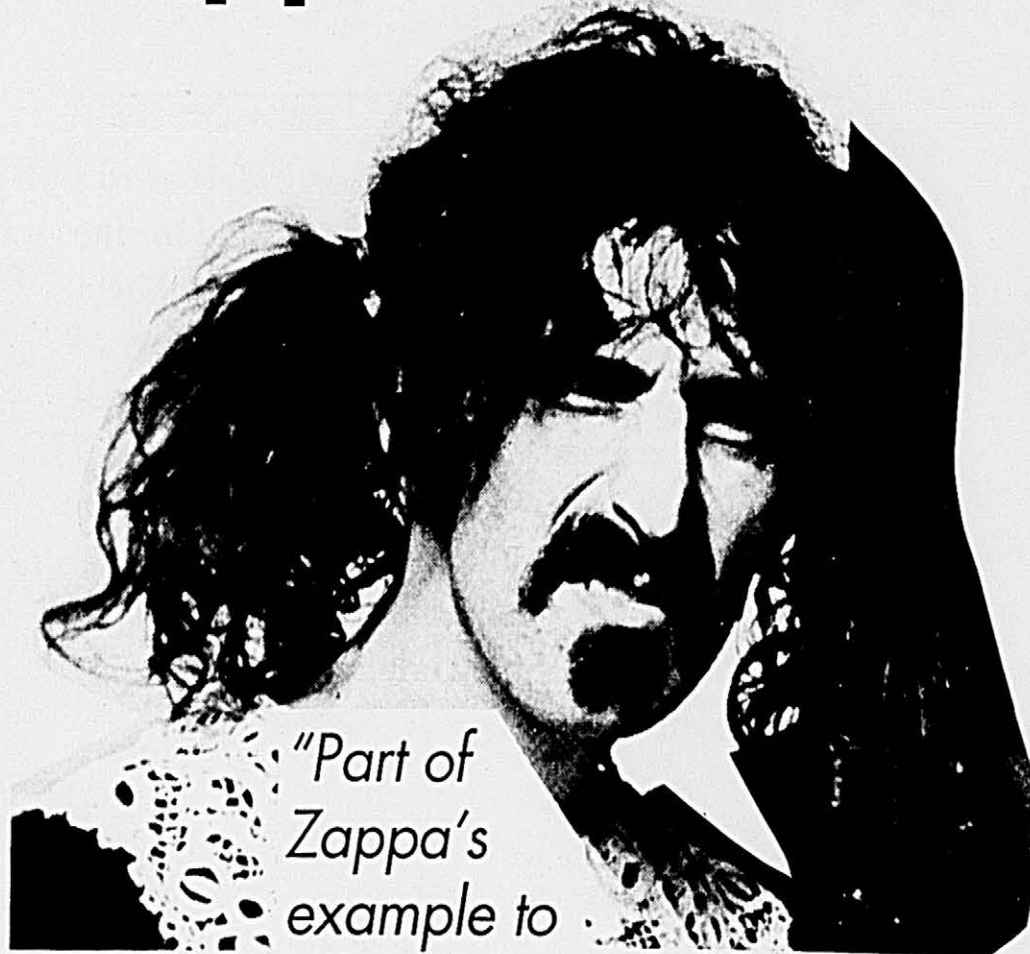
Among other womyn's issues which Sky addresses is womyn's sexuality. Sky focuses on the idea of womyn not being *inter-dependent* for sexual fulfillment, but *in-dependent*, or "womyn becoming their own lovers." All it takes is courage and a little bit of practice she says!

Sky's play is really an intelligent, lyrical, and important play about womyn. It transcends the particularity of her own experience as a Jewish woman without appropriating the voices of other womyn.

Her-story leaves you with a sense of sisterhood and a hope for the future for all womyn, "Won't your mountains mount your will?" she asks, "Won't your rivers fill?"

"The goddess is a shopping bag lady" runs for two weeks at the McGill Player's Theatre, January 11-14 & 18-22 at 8 pm. The theatre is located at 3480 McTavish, 3rd Floor, call 398-6813. Shows are open to both the sexes, except for Sat. January 15, which is for womyn only.

Zappa is dead



"Part of Zappa's example to other musicians is that he wrote... music that transcended verbal communication."

— musician Peter Biddle

BY BRIAN SARWER-FONER

Frank Zappa, guitarist, singer, band leader, composer, and social critic, died of prostate cancer on December 4/93, at the age of 52.

Zappa had an enormous influence on the sphere of music through experimentation and the fusion of rock, jazz and classical elements. He was also, a revered public figure who used humour to criticize fucked up aspects of society with merciless accuracy.

Zappa got started in the 1960's with his band, *The Mothers of Invention*. They were distinguished by the bizarre, non-conformist, experimental nature of their music and the scathing satire behind the lyrics which lampooned every aspect of American society.

The band rose to popularity with *We're Only In It For The Money* (1967) which made fun of everything (even The Beatles and Jimmy Hendrix), with an underlying disdain for the "radical" hippie movement becoming a trend that could be followed or joined with vapid brainlessness.

Zappa has released more than 50 albums throughout his 30 year or so career and worked with musicians such as Jean-Luc Ponty and Pierre Boulez.

Throughout the 1970's and into the 80's, Zappa worked with a variety of different groups of musicians to produce his albums. He became known for his raunchy lyrics; his two greatest hits being *Dancing Fool* and *Valley Girl* which both became popular among the people whom he was criticizing.

Peter Biddle, saxophonist and host of a CRSG (Concordia Radio) show, believes that, "part of

was highly regarded in the realms of avant-garde and electro-acoustic music. During the late 80's and into the 90's, Zappa focused more on complex compositions, such as *Jazz From Hell* (1986), for which he won a Grammy. He had a fully equipped, state of the art recording studio in his home, but did not release much of his newer work.

Shawn Bell, classical guitarist, composer and music teacher, said, "the specter of death can be a strong motivating factor. One can only begin to imagine what is waiting for us with the as yet unreleased recordings of the latest compositions from a guy as prolific and varied as Zappa."

Described as a workaholic, even during his illness he spent a lot of time in his studio. It is most likely that we can look forward to volumes of posthumous releases of Zappa's work.

Zappa was going to run for the Presidency of the United States in the 1992 election, but unfortunately his illness prevented him from doing so. Nevertheless, he managed to remain active till the end, pledging not to let the cancer conquer him.

Pop David, song writer and band leader of Pop David Bang, was deeply effected by the news of Zappa's death: "It meant a very great loss, the loss of one of the greatest 20'th century composers. I think it's going to take a couple of years to catch up to what this man was all about."

In May, Zappa was quoted as saying, that he doesn't care if he is remembered after he's dead. Well you're dead now Frank, and you can't say anything more; whether you care or not, we care ... Frank Zappa is a name that will be remembered.

Zappa's example to other musicians is that he wrote what he felt like writing about. He wrote music that transcended verbal communication. If his lyrics offended people then his music was destined to as well; so it was perhaps best that he wrote with controversial lyrics."

Zappa was an accomplished guitarist, a fact that was often overlooked by fans who just wanted to laugh at his acerbic lyrics. This motivated Zappa to release his *Shut Up and Play Your Guitar* series in the early eighties.

Later in the 80's, Zappa became a political activist through his oppositional involvement with the U.S. congressional hearings on censorship of rock music spawned by Al Gore's wife Tipper.

This inspired him to release *Frank Zappa Meets The Mothers Of Prevention* in 1985. The song "Porn Wars" is a piece of "musique concrète" where the actual taped transcripts of the hearings was "sonically mutilated" by Zappa into an ugly cacophony of droning insanity.

As a composer, Zappa's work

Ugly side of USA exposed

BY RICKY SINGH

IN THE JUST-ENDED 1993, President Fidel Castro's daughter chose to desert her homeland for the USA and quite unwittingly, helped to highlight the double standard in America's handling of political-asylum-seekers and its obvious hatred for the government in Havana.

This helps to expose the ugly side of a nation whose immigration policy hardly conceals their penchant for discrimination, and at the same time their racism and inhumane attitude in dealing with Haitians.

Alina Fernandez Revuelta, the 37 year old ex-model publicly and proudly states: "I do not refer to Mr. Castro as my father." Of course, she and her sponsors relish in that fact—her being the "daughter of Castro," born to an actress mother Castro never married.

Unlike Cubans, who are automatically granted special treatment under a 1966 law governing refugees from Cuba, Haitians have to prove to the satisfaction of the American authorities that they face persecution at home.

Having dismissed Castro as a "tyrant", she fumbled her way through in a television news conference that told viewers more about her concept of life than the realities of the Cuban people's struggle to survive against enormous pressures from the country that was only too willing to facilitate her defection to embarrass the Cuban government.

The anti-Castro lobby in the USA, known for its wealth and related political clout, would naturally be rejoicing in getting what they consider a most prized defector in Fernandez.

Reverend Jesse Jackson on his Christmas visit to Cuba to discuss political reform targeted strongly the "mean spirited" policy of the USA in refusing to end its 31-year old blockade—despite the death of the Cold War and the fundamentally different international climate.

Fernandez is certainly not a political refugee. Not, according to the recognised definition for political asylum seekers in the judgement of the United Nations High Commission for Refugees (UNHCR).

According to the UNHCR, refugee status would apply to a person outside his/ her native land due to well-founded fears of persecution for reasons of political opinion, association with a particular so-

cial group, or because of race, religion or nationality.

At present, a neighbouring Caribbean island is dealing with the case of Cuban defector, Celestino Rodriguez. Having arrived in Barbados from Brazil on a Cuban jet, Rodriguez, an athlete, defected and requested political asylum in the USA.

In keeping with its own policy, the Barbados government contacted the UNHCR on humanitarian grounds on behalf of Rodriguez. But he was refused political asylum since he did not qualify, according to the definition for political asylum.

Rodriguez would not even admit to any kind of "political harassment." He simply wants to live in the USA.

When he arrived in Barbados last month, he had a valid three-month visa for Brazil. Fernandez, on the other hand, has told the world how she disguised herself with a wig and used a falsified Spanish passport to travel to Spain from where she sought and readily obtained asylum in the US embassy in Madrid.

burden of an economic crisis directly related to the US economic and financial embargo against Cuba.

From all reports she would certainly be classified among those white Cubans who did not have to scrounge to survive. While Fernandez is enjoying her new life in Uncle Sam's territory, she may conveniently want to ignore what she would not want to publicly admit—that the economic woes in Cuba today are very much related to the punishing US economic blockade that has already cost the country of her birth some US\$40 billion, or about 20 times its revenues for 1992.

Together with her compatriots of the Cuban-American Foundation she could also check out what happened last month to a group of ten Haitian refugees when they arrived on the same boat with seven Cuban asylum seekers.

A Reuter dispatch from Miami on December 19 said their arrival "underscored the long-standing controversy over the different ways refugees from the two Caribbean countries are treated under US immigration law."

The Cubans and Haitians met in the Bahamas and pooled their money together for the estimated eight-hour journey to Florida. On arrival the Haitians were to face the tragic reality of American immigration authorities' sense of justice as they were separated from the Cubans for "processing,"



Haitian Demonstrators in Montréal

Congratulations to her for getting what she, like Rodriguez, wants—a different life in the USA where, as she said, "anything is possible."

She should ask the black Haitian and genuine political refugees to confirm whether or not this statement would also include outright discrimination against them in their blatantly obvious preference for white anti-Castro Cubans.

She was no human rights activist or campaigner for political reform in the Cuban system of government. She was not being persecuted for any views she held or may have expressed publicly.

She lived under no threat to her physical safety. And whatever deprivations she may have experienced, could not have singled her out from the millions of Cubans who have had to bear the

even as one of the seven Cubans pleaded to "let them (Haitians) stay."

However, unlike Cubans, who are automatically granted special treatment under a 1966 law governing refugees from Cuba, Haitians have to prove to the satisfaction of the American authorities that they face persecution at home. If the immigration authorities are not convinced they are deported, often forcibly repatriated after languishing in deplorable detention centres for varying periods.

This disparity, this hypocritical approach in dealing with refugees from two Caribbean nations—Cuba and Haiti—is also a feature of life in America where, as Fernandez Revuelta has glowingly declared, "anything is possible."

CULTURE VULTURES OF THE WORLD UNITE

The Daily wants you. Creep down to the Daily's cheerful bunker, Shitter B-03, and break bread with Mel or Pat.

Camille Paglia calls UNB 'fascist' over Yaqzan suspension

Prof described date rape as 'normal' in newspaper article

BY KAREN BURGESS

FREDERICTON (CUP)—Feminist critic and controversial author Camille Paglia has condemned the University of New Brunswick for suspending assistant professor Matin Yaqzan.

Paglia, whose most recent book *Sex, Art and American Culture* includes essays on date rape and other issues of sex and sexuality, called the university's move "fascist" and accused the administration of infringing on Yaqzan's civil liberties.

"It seems to me that in a democracy, free speech must be our paramount principle. It must supercede all questions of ideology," she said in an interview with the *Brunswickan*, a UNB student newspaper.

"I believe the more offensive the speech, the more it's in the best interests of a democracy."

Yaqzan, an assistant math pro-

fessor, received a suspension after arguing in a Nov. 5 opinion piece in the *Brunswickan* that date rape is the fault of the woman, not the man, and should not be considered a crime. The suspension has since been revoked.

Paglia called for UNB President Robin Armstrong to be removed from office. "He's a totalitarian and has no business running a university which should be about free inquiry," she said.

"But he's consistent," she continued. "His behavior is consistent with this whole master class of administrators that rose up after World War II. It is a problem that afflicts North American education. These administrators in this post-war era are servile to their parents and their cheque books."

"They think of the faculty as merely their pawns."

Since Yaqzan was not on probation with the university, and

had not previously been warned not to publicly express his views, "then this is a clear case of fascism," she said.

"I have been called pro-rape because of my positions. Pro-rape! This is how mad everything is."

— Camille Paglia

"It's like the Salem witch trials, where a scapegoat is being made just so the college administration can appear to take a pious position," she said.

"It's absolutely outrageous. All students should be outraged by this, because this is the kind of thing that in another climate would lead to a gay professor getting penalized for expressing opinions about gay rights."

Many of the views expressed in Yaqzan's article are similar to those espoused by Paglia. She said she is familiar with the criticisms of Yaqzan's opinions, as the same arguments have been used in the past to refute her views.

"I have been called pro-rape because of my positions. Pro-rape! This is how mad everything is. It just seems to me that we need more articles like Yaqzan's at this point."

She said she sees nothing wrong with Yaqzan signing the piece as an employee of the university.

"Whenever a professor speaks his personal views he is allowed to put his post, his position within the university, at the bottom," she said. "Everyone does that."

According to Paglia, opinions like Yaqzan's should be widely disseminated.

"It seems to me that one should have a million articles like this, not just one, because it's only when we get the stuff on paper that we force these issues, and most of what he says in that article is completely true."

Yaqzan retired on Jan. 1. In a prepared statement, the UNB teachers' association and administration said he had "exercised an early retirement option available to him."

— the *Brunswickan*, University of New Brunswick with additional reporting from the *Varsity*, University of Toronto



CKUT 90.3 FM



CHARTS BASED ON AIRPLAY RECEIVED

ALBUM	ARTIST	LABEL
Bikini Kill	Rebel Girl (7")	Kill Rock Stars
Les Biborons Batis (cc)	Attaboy On Meurt	Tir Groupé/Cargo
PJ Harvey	4-track Demos	Island/A&M
Tom Waits	The Black Rider	Island/A&M
Spinanes	Manos	Sub Pop/Cargo
Cub (cc)	Betti-Cola	Mint
Snitches (cc)	Head and Hands	CKUT Neighbours Series
various	Shut Up Kitty	Re-Constriction/Cargo
Scrawl	Velvet Hammer	Simple Machines/Cargo
Girls Against Boys	Venus Luxure No. 1 Baby	Touch & Go
Jale (cc)	Sort of Gray	Derivative/Cargo
3 Phase	Schlangenfarm	NovaMute/Cargo
Penny Lang (cc)	Ain't Life Sweet	Silverwolf
Til Wrench United	Full Employment	Vinyl Comm./Mordam
various	PLG Holiday Sampler	Polygram
Morgoth	Odium	Century Media
BARF (cc)	Ignorance Chaos Suicide	Tir Groupé/Cargo
Shades Of Culture (cc)	Keep An Eye Out (cass)	Self
Cowboy Junkies (cc)	Pale Sun Crescent Moon	BMG
Me'Shell Ndege Ocello	Plantation Lullabies	Maverick/WEA
A Tribe Called Quest	Award Tour 12"	Jive/BMG
Velvet Underground	Live MCMXCIII	Sire/WEA
various	Deep Cuts	Sabres Of Paradise
Trioxide (cc)	3eme Anniversaire (cass)	self
Ex and Tom Cora	And the Weathermen...	Self/Cargo
Jeannie and Jimmy Cheatham	Blues and the Boogie Masters	Concord
Teresa Doyle	Stowaway	Bedlam
various	Probe Mission USA	NovaMute/Cargo
Front End Loader (cc)	Strawberry Jam	CKUT Neighbours Series
FSK 1138 (cc)	(cass)	self
Disembowlement	Transcendence Into The Peripheral	Relapse
William Hooker	Shamballa	Knitting Factory Works
Les Bons A Rien (cc)	Adrienne Que Pourri	En Guard/Cargo
Medicine	The Buried Life	American/WEA
Steve Fisk	Over and Through the Night	K/Cargo

(cc) = canadian content

For more information, please contact Robert or Geneviève at the offices of CKUT: 3480 McTavish St. B15, Montréal, Québec, H3A 1X9, Canada, tel: (514) 398-6787, fax: 398-8261. Thank you.

disc reviews

Local Rabbits • The Super Duper EP • EnGarde



The *Super Duper EP* is a promising debut effort from Suburban Montréal's teenaged *Local Rabbits*. Drawing influence from a variety of sources (the liner thank-yous include Rick Astley and Rambo action figures), the *Local Rabbits* manage to include a variety of styles on their all-too-brief EP.

But more important than the disc's musical offerings is that the *Rabbits* may signify a resurrection of Montréal's once-thriving local independent scene. EnGarde seems to have replaced the now-defunct Og records, and promises a substantial output in the near future.

— by Snave

Spice 1 • 187 He Wrote • Jive (BMG)

The best song on this album is called "I'm the Fuckin' Murderer". Spice 1 proves that he is nothing more than an Ice Cube rip-off, and a bad one at that. I haven't heard gangsta rap this bad in a very long time, and he takes himself too seriously to enjoy the album for its camp value. His stuttering, dancehall-influenced style is sort of interesting at first, but quickly becomes tiresome.

Generally, the album is comprised of uninspired samples and cheesy macho posing. Spice 1 thanks God for blessing him with his talent in the liner notes. Maybe the rest of us should pray for mercy.

— Julie Crysler

"Let Loose The Hogs of Peace"

IT IS NO ORDINARY coup that played in Nigeria; No clumsy, blood-soaked affair, no scratchy martial-music score, no Whip-pets patrolling the streets. In fact, no government was toppled.

No, this fine farcical piece is the latest creation of Nigeria's exciting new Company, the Khaki Players. Written and directed by a veteran of ten years' military ruling experience, Sani Abacha, "Let Loose the Hogs..." is a courageous effort to redefine the dictatorial art for the 90s.

The new-look global village, in the wake of the huge success of 1990s "Operation Desert Storm" and subsequent productions by ECOMOG and UNISOM, is no longer as responsive to artistic coupling as it once was.

A Thence-certain formula has finally become cliché. One can no longer simply slap together a dawn assault on the Presidential Palace and the radio stations and declare oneself Head of State as the low quality of recent work by Jean Bikomagu in Burundi demonstrates. The simplicity, energy and colour of the Samuel Doe days, the Idi Amin days, those are over.

We look to artists such as Abacha for new inspiration; and



General Sani Abacha, main character on the Nigerian (political) stage

coup review Military government in Nigeria

OPINION BY TERNA GYUSE

we are not disappointed. Having broken with fellow Nigerian Ibrahim Badamasi Babangida ("That's the Sense in SAP", "The June 12th that Wasn't") over creative differences, Abacha's new piece is a bold step.

The plot is almost too complicated — into a country paralysed by strikes against a fuel-price increase, a nation whose judiciary has ruled its own government illegal, into this comes our hero (played by Abacha himself), dissolving the Senate and the House and replacing elected state governors with military men. Standard fare.

But he resolves civil unrest by lowering fuel prices. He goes on to appoint a leading constitutional lawyer, the owner of an influential newspaper and the running mate of the frustrated winner of the June 12 elections to his cabinet.

By the time he asks the nation to decide how long he should stay on in a national conference to be held in December (which would also provide a chance for a new constitution and changes

to the overall organization of the country), the audience realizes there're no clear villains any longer.

Abacha, bloodstained suppressor of two coup attempts, is offering a chance for a new start, for the formation of a national identity, for the birthing of a new political order. The man we voted for in the government-meddled-with elections last June, is far from a Visionary Leader of the People; in fact, until his recent elevation to hero status by the annulment, he was widely regarded as a crook.

So we look to our oracles, but Beko Ransome-Kuti (Campaign for Democracy) is vacillating, Obasanjo is suddenly silent, Onagurawa (Movement for National Reformation) is in the new government, only Wole Soyinka once again labels it "a regime of infamy."

It's a work in progress, the ending still uncertain.

"Let Loose the Hogs of Peace" is playing in Nigeria indefinitely. For ticketing information call TH-FARCE.

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true,
That way down there they're
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So why hang your head
in shame,
When the Daily brings
such fame.
all that frolicking and
cavorting,
(and on occasion news
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So come, descend into
our pit,
and we'll discuss some
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as the clock strikes
seventeen.
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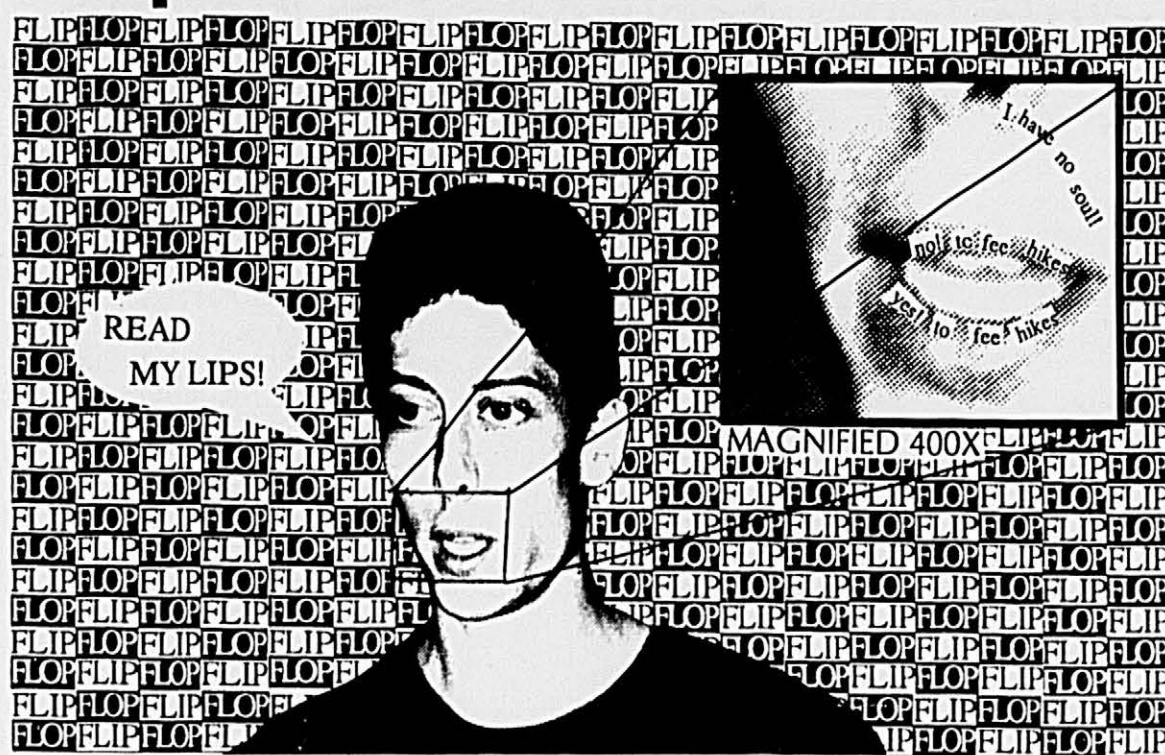
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COMMENT

Empire of the Fart-catchers



Keep them fee hikes goin': Markie Mark, of Markie and the SSMUtones fame, rolled over and played dead before Senate last fall.

"READ MY LIPS," Mark Luz emphatically stated at the beginning of this year. "No fee hikes." So Luz, our Students' Society prez along with the rest of the executive gang seemed to start off this year with a solid determination to fight proposed tuition fee hikes.

However, Students' Society's campaign to fight tuition fee increases has been lackluster at best throughout most of this year and contradictory at its worst.

Students need a society that takes an unequivocal, solid position to fight any tuition increase, not a waffling, half-baked collection of pathetic grumbings asking the administration and province to be nice to us poor little students.

Students' Society's contradictory stance became apparent during last November's Senate meeting where Luz stood up and essentially accepted proposed tuition hike. When members of McGill's administration clamored for the province to increase tuition, Luz kept silent and pro-

vided no objections to the university administration's pro-tuition increase stance.

"Just say no to higher fees!", instructed a half page feature in the SSMU Journal (Students' Society "Report to Shareholders" published this January). How can our Society's "leaders" ask us to say no to tuition hikes when our own president doesn't have the courage to do the same?

Only students are going to defend student's rights — no one else will. We need a society with a clear strategy for combating tuition fee increases. What we have now is a group of fart-catchers filled with a lot of hot air but with little guts to do it.

The question isn't so much fee hikes as the inconsistent messages and irresponsible leadership of our student government. What the hell are they going to do next?

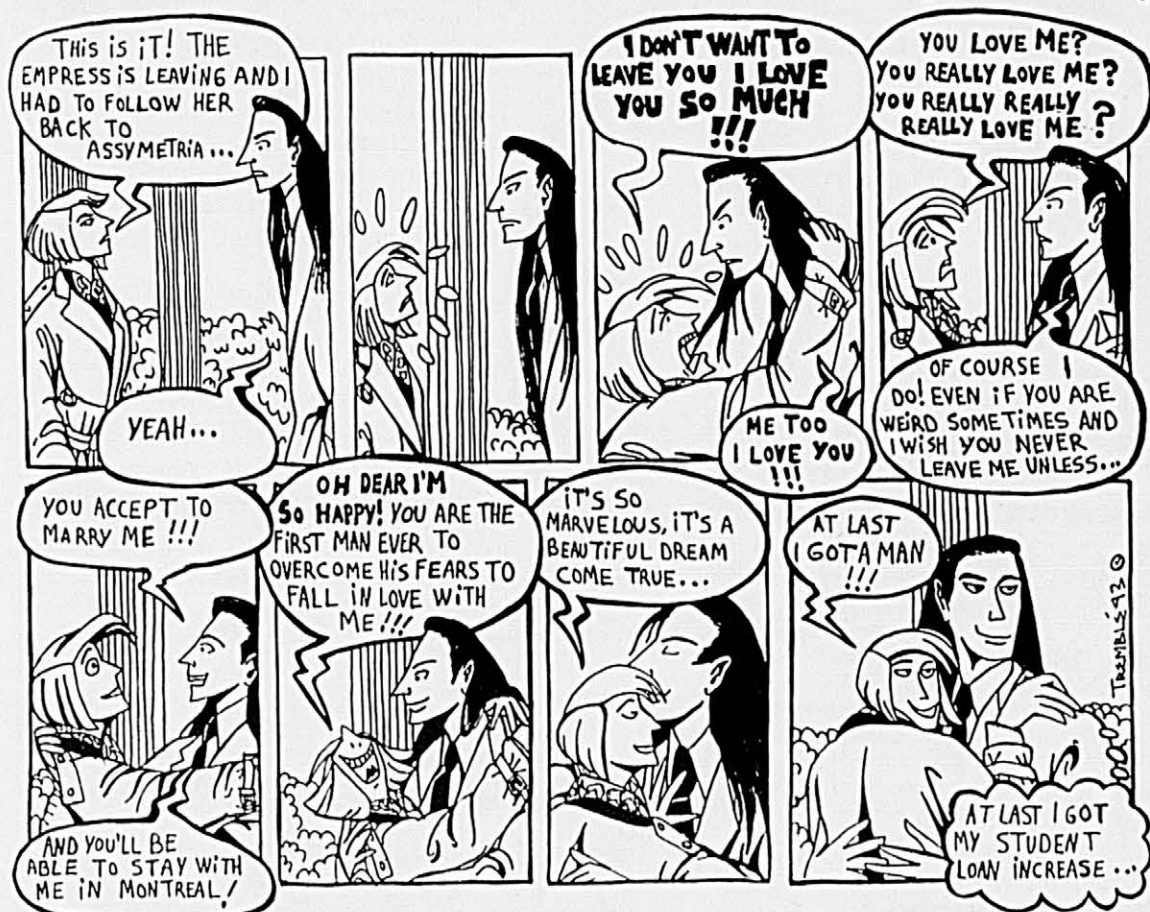
It's anyone's guess.

Hasan Karrar, Dave Ley, Jeanna Steele, Melanie Newton, Jason Ridgley

words & pictures

Power Trip

by Jane Tremblay



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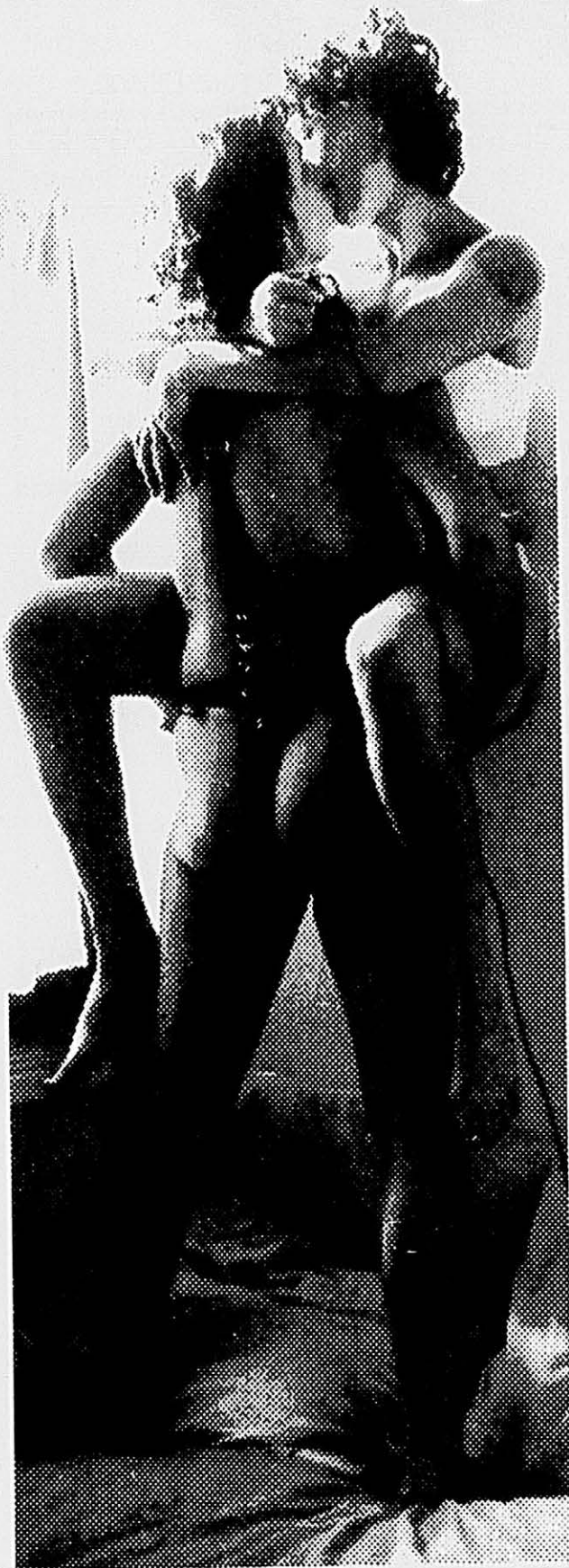
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Protecting our delicate sensibilities

Canada's laws accused of targetting queer erotica



BY ROXANE POULIN

OTTAWA (CUP) — The first case of obscene libel ever recorded in Canada was tried in 1727 and involved a book about lesbian love in a convent.

More than 250 years later, activists say gay and lesbian sexual materials continue to be the target of a disproportionate number of obscenity charges and detentions at the Canadian border.

Sandra Haar, editor of the feminist journal *Fireweed*, says small Canadian distributors of lesbian and gay erotica are suffering under vaguely-worded and arbitrarily-applied Canadian obscenity laws.

The Criminal Code currently defines obscenity as "any publication, a dominant characteristic of which is an undue exploitation of sex, or of sex and any one or more of the following subjects: crime, horror, cruelty

"Material that's destined for gay and lesbian [distributors] appears to receive special scrutiny from Customs officials and... there is little sensitivity to the specific nature of gay and lesbian sexual behavior."

and violence."

"It all hinges on sex," says Haar, pointing out that sex, not violence, is the primary basis for definition.

'Good sex' is found in an artistic, scientific, educational or medical context, and is protected by the law. 'Bad sex,' then, encompasses anything that can be considered a sexual turn-on, and anything that falls out of mainstream heterosexual acts, says Haar.

"It's very easy for a homophobic judge and court to

apply the 'bad sex' classification to gay sex," she says.

Haar says a landmark in obscenity law occurred recently in the Butler decision, handed down on Feb. 27, 1992, by the Supreme Court of Canada. The case arose in Winnipeg when the accused, Donald Butler, opened an x-rated video shop. He was charged with selling obscene material.

The case provided a key legal precedent for future cases. Essentially, the Supreme Court upheld the government's right to contravene the Canadian Charter of Rights and Freedoms in the matter of obscenity.

The case also redefined "undue" sex by moving from a morality-based community standards test to a "harms-based" community standards test. This calls on the courts to determine "to what the community will tolerate others being exposed, on the basis on the degree of harm that may flow from such exposure..."

"You can no longer say 'this is objectionable to the Canadian public' [and is therefore obscene]. You have to say 'this could cause harm to the Canadian public'," explained Haar.

Big Brother vs. Little Sisters

According to University of Ottawa law professor Cynthia Petersen, the case has affected the lesbian and gay community.

"There is no question that since the Butler decision there has been a demonstrable increase in raids of gay and lesbian bookstores and gay and lesbian material at the border," she says. "Now whether the Butler decision caused that or not [is not clear]."

Petersen attributes the change to the media attention the Butler case received. "It brought the issue [of

pornography] back to the forefront — in that sense, it did revive the issue."

And the issue will likely return to the legal forefront soon by way of the Little Sisters case, though this time lesbian and gay material will be central to the debate.

In 1990, the British Columbia Civil Liberties Association and the Little Sisters Book & Art Emporium launched the lawsuit against Canada Customs. It is the first broad-based court challenge to Canada Customs censorship powers in Canadian history.

Like so many gay and lesbian bookstores in Canada, Little Sisters has had numerous shipments stopped by Canada Customs, causing delays and financial losses.

When the case is tried in October 1994, the court will be asked to remove Canada Customs' power to detain books and magazines at the border before a decision is made regarding the legal right to sell the material in Canada.

The court will also be asked to declare that Canada Customs has administered its powers in a manner that is discriminatory towards writers, readers and distributors of gay and lesbian materials, contrary to the right to equality under law protected by the Canadian Charter of Rights and Freedoms.

Breaking their own laws

Michel Cléroux, chief of media relations for Revenue Canada, claims that lesbian and gay material is not subject to discriminatory treatment at Customs and that prohibitions and detentions of material have not changed substantially.

But John Westwood, executive director of the B.C. Civil Liberties Association, says his group's research demonstrates the contrary.

"Material that's destined for gay and lesbian [distributors] appears to receive special scrutiny from Customs officials and when that scrutiny is carried out, there is little sensitivity to the specific nature of gay and lesbian sexual behavior," he says.

Westwood cites the prohibition of material containing representations of anal sex as a primary example of how Customs discriminates against gay erotica. The practice of anal sex is not prohibited by Canadian law.

According to Haar, the fact that Canada Customs still uses Memorandum D9-1-1 as a basis for judgement of potentially "obscene" material is a major factor. Memorandum D9-1-1 is a catch-all list of depictions which could cause a publication to be deemed obscene. It was hastily adopted in the early 1980s.

Cléroux says the memorandum is just a "guideline" and "is based upon jurisprudence from across the country". The document contains a dozen different criteria to detect obscene material, ranging from depictions or description of sex with violence, to necrophilia, to lactation or menstruation in a sexual context.

Anything that "might" be deemed obscene is to be barred entry.

"[Customs officials] can interpret the law to mean what they want it to mean and this doesn't have to be accounted for," says Haar.

Or, as the B.C. Civil Liberties Association puts it, "Canadian readers are being denied access to perfectly legal erotica."

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14 - NOTICES

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The Newman Centre welcomes you. Wknd masses 5pm Sat., followed by supper, and Sun. 11am. Join in for fun activities. 3484 Peel or call 398-4106 or Sheri 954-8823.

LBGM Weekly discussion groups: Wed. Bi-group 5:30, 5th flr. Eaton Bldg. Fri. Coming Out 5:30, General 7:00, both at UTC, 3521 University. All welcome.

Questioning your sexuality? Or do you have any other concerns and need to talk? Call the LBGM Peer Counselling Line at 398-6822 Mon. to Fri. 7 to 10 pm.

Lv to abbr? Mk lts of \$\$\$ Lrn to wrt vry shrt wrds. Prfct fr clssfd ads. Jn the Cdn Rgnl Abbr Ptnrs (CRAP). Mng wkly in rm B03 of Un Bldg. Tel or wrt for info.

17 - PARKING

Parking available. Snow cleaning service (at 3644 Durocher St.) 849-0001.

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OPTOMETRIST

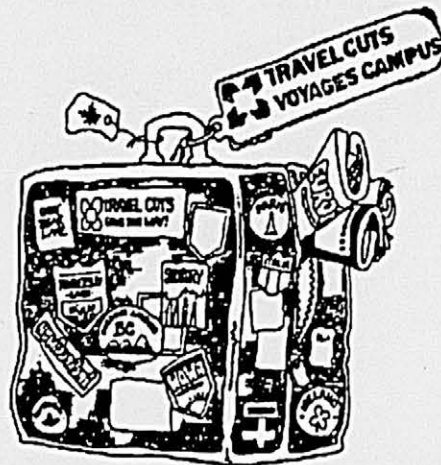
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INFO: 398-7011

Closer to home



A little help for Bosnia

BY PAT HAREWOOD

With few signs of an end to the war in Bosnia-Herzegovina in sight, a group of committed people in Montréal have organized a fundraising benefit in an attempt to raise money to send medical aid to the devastated region.

Erol Girt, a McGill Physics graduate student from Sarajevo initiated the project to help out and to trigger an awareness among people living here. He has kept in touch with his family in Sarajevo and spoke with frustration about the conditions in which people are living.

"Now is a critical period because there is more and more shelling and the media (coverage) is going down," said Girt.

Girt has been assisted by the Osler Medical Aid Foundation (OMAF) whose mandate is to support medical aid projects. A host of other volunteers have helped with everything from organizing what medical supplies will be bought and to how they will get to their destination to making advertisements to promote the event.

The group has chosen to send the supplies to Sarajevo because of the enormous need for supplies there. Sarajevo is also the only multicultural town left in the region, home to many of the people involved in organizing the event.

The evening will be a combination of music and slides. There will be Bosnian songs, disco and projections of images of Sarajevo before the war. By showing slides, Girt hopes not to put forth a political message but rather to alert people to the tragedy of war.

"An idea is to represent Sarajevo before war so people will know how Sarajevo looked five or ten years ago.. The idea is

that people see what beauty was destroyed," said Erol.

Nevertheless, Girt spoke of nothing but destruction when he described the situation in Sarajevo. He was especially concerned about the children, most of whom have been either wounded or mentally traumatized by the war. He talked about how young children are playing with guns and as a result injure each other.

"This is the life they know. It

"An idea is to represent Sarajevo before war so people will know how Sarajevo looked five or ten years ago.. The idea is that people see what beauty was destroyed."

— graduate physics student Erol Girt

will not be easy for them. Lots of them will be invalids without any life, said Girt.

Olivia Sampson, a medical resident at The Jewish General Hospital is involved in organizing the project's medical aspect. According to Sampson, doctors in Sarajevo are low on antibiotics and have no gloves, needles or anaesthetics.

Sampson emphasized the need for "just basic medication". Though she was enthusiastic about the benefit she stated that

the funds received from this one event would amount to little.

"What we raise this evening is going to be a drop in the bucket," said Sampson.

However, Sampson did stress the need for the group and others to continue to provide aid to Sarajevo and stated that there is a great capacity to do things.

Dr. Ferzada Bajramovic, a Bosnian-Canadian living in Ottawa, first established The Bosnian Medical Relief Fund before the war began. Since then, she has sent 500kg of medicine. She has raised money to purchase supplies through fundraising dinners and donations from organizations and individuals. With the money from the benefit in Montréal, Dr. Bajramovic hopes to send 100 kg more.

Bajramovic has undertaken the task of ordering medication and making sure that it arrives intact in Kosevo, which is the main hospital in Sarajevo. The medical supplies are then sent to the Bosnian embassy in Zagreb from which point the UN assumes responsibility for transporting them to Sarajevo.

Although Bajramovic did confess that people now seem a little less willing to give, she stated that she will continue to do everything she possibly can.

"Certainly, I am going to help as much as I can and I can't see myself stopping and I hope that other people can see the same way. What's happening every day is just unbelievable," said Bajramovic.

The event will take place on January 15 at 7:30 at 3650 McTavish, Thomson House. Tickets are 6\$ at the door. For more info call 928-3635 or 672-4319. Donations can be made at the door or sent to The Bosnian Medical Aid Fund, P.O. Box 4308 Station E, Ottawa K1S 5B3.

speaker

BY HASAN KARRAR

For whom the bells will toll

Activist speaks on ongoing situation in South Africa

Chengaah Ragavan has a lot to say.

In a lecture organised by the McGill Southern Africa Committee this Monday, the African National Congress (ANC) activist spoke on everything from Western Imperialism, which is still very much alive today, to the independence movements in South Africa.

Ragavan stressed that just as the end of apartheid did not end racism, the upcoming elections in South Africa were not going to solve the political and social problems overnight.

"Despite the fact that our (ANC) freedom charter was so clear we were told we were the terrorists and communists," Ragavan said.

Though Apartheid regulations have been scrapped, Ragavan was sceptical as to how much this actually solved the problem. Extra money was provided to build ghettos as Blacks could not buy a house anywhere else. He described the situation as, "No food, no peace. Total violence."

"Once the ANC takes over we will have a total overhaul of housing," he added.

Ragavan was careful not to raise any false hopes following the April 27 elections in South Africa.

"The ANC is going to be riddled with problems. There won't be peace. For 500 years we've been killing and destroying. How can there be peace? There are 20 different parties in South Africa. We want to form a government of national consensus."

Ragavan was determined that after coming to power the ANC would make sure that capital would not be allowed to leave the country.

"Millions and billions of dollars leave the country every year. I will make sure that businessmen bring it back, because we need it to build. Otherwise the people are going to turn their backs on us and say: its just another African country."

Ragavan added that the primary function of independence is freedom.

"But not the kind of freedom you're thinking of. We want to walk into the world with pride," he said.

Economic imperialism

"The chemistry of one's thinking and philosophy emerges out of one's social reality," said Ragavan. "You have to realize yourself in order to progress."

It is this same realisation that makes Ragavan comment that Western imperialism continues to impose itself on underdeveloped countries these days.

"How can one percent of the world's population control 99 percent of the world's wealth?" he asked. "We (under developed states) must behave as you (the West) want us to behave. If there is a Hindu or Muslim state that challenges them they would blow them sky high. Notice how the Mexican indigenous people have become 'rebels'," he added.

"The media creates a false understanding through terminology such as 'free trade' and 'open market.' This leads to false understanding."

"Thirty billion dollars were extracted from the Third World last year. A few million were given back in the form of foreign aid. Foreign aid is the present day version of Western imperialism," he added.

Ragavan was also disturbed that there were actually institutions who were making money through exploiting the political situation in South Africa.

"The CIA and the Pentagon are making money through selling arms and torture instruments to the South African government," he said. "Its the same as Vietnam or Korea."

"What we're seeing is the institutionalisation of evil through the church, academic and political institutions. When you torture 'those' people you should realise that one day you might become one of 'those' people yourself," Ragavan said. "Don't ask for whom the bells toll. They toll for thee."

"South Africa was not alone in repressing us. It was the wealth of the Germans, the military might of the Germans and the neutrality of the Canadians," he added.